The Builder.

No. CLXV.

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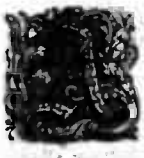

FEW days ago, four little children were tried before Mr. Serjeant Adams, at the Clerkenwell Sessions House, for stealing some pocket-knives; and, being found guilty, with a recommendation that they should be treated with leniency, were *mercifully* sentenced to be imprisoned one month, and then to be well whipped with a birch rod. The consideration of this sentence, which fills us with painful emotions, is out of our province; but some statements which were made on that occasion are wholly within it, and demand attention.

A juryman remarked that all the boys appeared to have lived in the same court. Now, he knew of one court which was so densely populated, as to be beyond any conception. In that court there were not more than two parties who were married. He was sure, if so frightful a state of things were generally known—and many courts and alleys were there in the metropolis equally crowded—that vast good must arise, because it would not be allowed to continue so. In some of the houses in these courts there were a large number of poor families crowded together, and amongst them every sense or feeling of modesty, of morality, or even of the slightest appearance of decency, was completely abandoned. *Even within a stone's throw of that sessions-house, there was a court of such a description.* If there were any man of a properly regulated mind who would venture to walk down that court on a Sunday afternoon, he would become the witness of a scene which would arouse his pity as well as his indignation.

The judge said that he fully concurred in this statement. The erection of good and open streets, was a great and important feature towards the amelioration of the social and healthful condition of the poorer classes of society, and happily that was now a subject which occupied the attention of the country. These alleys, or "rookeries," as they were termed, were one leading cause of the demoralization of the lower classes of the population. During the last year or two he had missed one branch of the business of that court, and one that used to give him an immensity of labour and trouble, namely, the assault cases from the parish of St. Giles. For a length of time he had been unable to conceive what could have produced this falling off in those cases, and it was not until he was accidentally mentioning the fact to a magistrate on the bench, that he was informed it was the result of the removal of the St. Giles's rookery, which had been pulled down for the purposes of the improvements at the end of Oxford-street. This of course at once explained the circumstance. If the public could but become acquainted with some of the facts that could be communicated by the governors of their county prisons, in reference to the habits of the young females of the metropolis, from twelve and upwards, who had resided in these crowded courts, they would find that all of them were ignorant, and destitute of any sense of the common feelings of morality or modesty. If the county could be induced to act concurrently in this and other matters of public and social improvement, a vast impetus would be given to the measures of social regeneration which were occupying the attention of the Legislature at the present moment."

The connection between ill-drained, ill-built, ill-ventilated, crowded dwellings, and the healthful condition, comfort, and morality of the community, is even now so little understood, that no assertion of it can be reiterated too often.

If the frightful state of the dwellings of the poor were generally known, said the juryman, it would not be allowed to continue so! If the county could be induced to act concurrently, remarked the judge, much could be done towards removing the evil—the cause of much crime and misery! Should not all, then, who can, strive to make these facts known? Should not all who have the power, labour to induce concurrent efforts in the various counties of the kingdom, to obtain an improvement which affects me and you, and all of us so much? It takes a long time to make the public hear. They require to be told a new truth many times, and in many ways, before they will appreciate or admit it; and, therefore, no opportunity should be lost of pointing out the fact, again and again, that by opening the windows of the poor, giving them good drainage, a plentiful supply of water and air, and otherwise rendering their dwellings salubrious, you are advancing their social condition, and lessening the causes of crime as well as disease, with all their attendant miseries, which spread in a wide circle around their origin, and may reach even you and your dearest friends.

To the Middlesex magistrates we would say, at all events look at home. Go to the crowded and ill-built court, "within a stone's throw of your sessions house," where scenes continually occur that would induce the pity as well as the indignation of every properly regulated mind, and use your powerful influence to obtain its improvement in a sanatory point of view, as a first and most important step towards the *moral* reformation of its denizens.

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

ON Thursday, the 8th instant, Professor Cockerell delivered the first lecture of his annual course at the Royal Academy. He commenced by reminding his hearers, that the objects of the Academy were connected exclusively with graphic art, and that the subject of his lectures was similarly circumscribed. The connection between architecture, sculpture, and painting, had been considered in all academies. The knowledge of the art of building was as essential as the means of procuring food and clothing, and it was not until architecture had satisfied positive requirements, that it became an art. He referred to the subjects of his previous courses, and stated that his present lectures would contain some remarks on the architecture of the middle ages. Painting and sculpture were based upon the imitation of nature; architecture was guided by analogies of nature. He recommended an intimate study of natural productions, as flowers and crustacea, saying that from such objects impressions of beauty would be gained, and a variety of elegant forms suggested. He defined architecture as a science, and as an art; adding that the materials for the former branch were well supplied at other institutions. He remarked, that the art of landscape painting was important to the architect, giving him the means of judging of the effect of architecture in combination with scenery. The professor then commented on the indispensible requisites of drawing and perspective, quoting from the work of Scamozzi, who said, that the language of the hand becomes the architect more than any other men. Scamozzi was originally a perspective painter, and it was not unusual for those who practised that art to become able architects. Vanbrugh became an architect through his connection with the theatre. Servandoni, the architect of St. Sulpice, at Paris, was another instance, and the abilities of some members of the Academy would render them able competitors with us in architecture. The three arts had always flourished best when united. He regretted that a notion had prevailed, that the union of these sisters was not essential to the success of architecture. Architecture without them became, in fact, the science of engineering. He then commented somewhat severely upon the present practice of making "pretty drawings," which by means of aerial perspective and colour conveyed impressions by no means attributes of the *design*. He considered, that far too much valuable time was wasted in acquiring the ability to produce such works, as appeared annually on the walls of that gallery. They properly came within the sphere of another art, and architecture alone would engross the whole attention. Life itself did not admit of pursuits so incompatible. He reminded them of drawings, by Inigo Jones, and others previously exhibited, which were by no means remarkable for the effects alluded to; Palladio's drawings in like manner, were only the most simple transcripts of his designs, whilst Piranesi, so great as a draughtsman, was insignificant as an architect. He considered, that this tendency arose from the system of competitions, and from the practice of exhibiting along with oil pictures. We must recollect, that architecture had to endure all lights, and all circumstances of effect and colour; the light and shade, the figures, and other accessories of the drawing could not be fixed; in the words of Philibert de l'Orme, they were "Nets to catch a customer." Let them cultivate a severe style of drawing in outline, or at most with one colour, but set their faces against the reds and blues, now used in drawings. Referring to his previous lectures, illustrative of the history of the art, and the many variations of style; he said that for some time back, architecture had shewn a strange variety of fashions, all of which were each at one time popular, but were speedily abandoned. At one time Egyptian was the *rage*; then George the IV. introduced the Hindoo, subsequently we had Greek, Gothic, and the "Revival" by turns. It was dangerous to confine the attention to one ephemeral style, as was much the habit amongst young men, and they might be left in the lurch when the next change took place.

Mr Cockerell then remarked upon the advantages that were to be gained from books, and said that for want of a better knowledge of them, things were frequently considered to be fresh discoveries, of which a written account had long been in existence. Concrete had been considered a recent discovery; but the process was most minutely described in the work of Philibert de l'Orme. Formerly, buildings were raised on piles or sleepers, now concrete was universal on any description of ground, even on gravel.—it was a fashion. A literary architect, or professor, would be a valuable auxiliary to the art, and might resuscitate many valuable facts, which, in the press of occupations, we had overlooked. In this way, Professor Willis had discovered in the work of Philibert de l'Orme the system practised in vaulting, and also the whole nomenclature of the middle ages. He then made some remarks on the value of the academic course, and said that it was important to acquire the habit of applying the proper term to each phase of beauty or deformity. He had often thought, that it was better that they should be instructed by a professor, whose so e business it should be, but then he had recollected, in the words of Vitruvius, that it was the union of theory and practice that made the skilful architect, and that they would have more satisfaction in hearing a professor, who was involved in all the labour of the craft. A lecturer on the art of war, who might be able to describe all the sieges that had taken place, from Troy to Antwerp, would gain little attention from his auditors compared with one, who had passed the dangers of actual service in India, or the Peninsula. The professor concluded his discourse by repeating, that it was his intention to offer some comments upon the architecture of the middle ages, in which he appeared to consider there were principles of design, capable of explanation, but not appre-

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